

THE UNIVERSITY OF ALBERTA

MFA FINAL VISUAL PRESENTATION

by

MICHAEL DEAN BRAY

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF FINE ARTS

IN

SCULPTURE

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

FALL 1996



Digitized by the Internet Archive
in 2024 with funding from
University of Alberta Library

<https://archive.org/details/Bray1996>

THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty
of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

submitted by MICHAEL DEAN BRAY in partial
fulfilment of the requirements for the degree of Master of Fine Art.

The University of Alberta

RELEASE FORM

NAME OF AUTHOR MICHAEL DEAN BRAY TITLE
OF THESIS FINAL VISUAL PRESENTATION DEGREE FOR
WHICH THESIS WAS GRANTED MASTER OF FINE ARTS
YEAR THIS DEGREE WAS GRANTED 1996

Permission is hereby granted to THE UNIVERSITY OF
ALBERTA LIBRARY to reproduce single copies of this thesis, and
to lend or sell such copies for private, scholarly, or scientific
research purposes only.

The author reserves other publication rights, and neither the thesis
nor extensive extracts from it may be printed or otherwise
reproduced without the author's written permission.

DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
<i>Metropolis</i>	<i>July 95</i>	<i>Welded steel</i>	<i>1674 8 x 4 x 3 ft</i>

ARTIST'S STATEMENT

The sculpture in the exhibition Familiarity originated from two points of reference. With some of the work I was interested in creating a piece which addressed the viewer as common objects in our environment do, such as a countertop, a piece of furniture or items arranged on a mantelpiece. The second point of reference I used is to make a piece which inhabits space reminiscent of how we inhabit our environments, such as how we stand or lean against a wall.

The reason for using these references was to establish a sense of connectedness, of familiarity between the viewer and the sculpture resulting in an environment which welcomes the viewer.

-- Michael Bray

Slide List

Michael Bray

1. Filigree and Shadow, welded steel, 26"x17"x65", 1996.
2. Three Piece Sweet, welded steel, 89"x39"x60", 1996.
3. Shadow Cabinet, welded steel and concrete, 47"x42"x52", 1996.
4. Linchpin, welded steel, 128"x44"x35", 1996.
5. Metropolis, welded steel, 96"x56"x42", 1995.
6. Upper Berth, welded steel, 128"x34"x82", 1996.
7. Watercourse, welded steel, 38"x30"x51", 1996.
8. Autumn Breeze, welded steel, 19"x19"x16", 1996.
9. A Month of Sundays, welded steel, 31"x18"x26", 1996.
10. Pipe Dream, welded steel, 42"x34"x72", 1996.
11. Tyaa's Charm, welded steel, 54"x42"x58", 1996.
12. A Degree of Day's End, 44"x33"x83"

